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Edited by S. H. LOVETT, A.R.A.M.



"Sing unto God"

No. 116

March 1940

ROYAL ACADEMY OF MUSIC
YORK GATE, MARYLEBONE ROAD
LONDON N.W.1.

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Special Notice

MIDSUMMER TERM will begin on Monday, May 6th—not April 29th as announced in R.A.M. Calendar.

Editorial

Nothing has been more encouraging to us all in days of darkness and difficulty than the rapid and vigorous revival of musical enterprise throughout the country. No sooner had the first dislocations and uncertainties passed than musicians girded themselves together again not only to restore existing organisations to something like their wonted activity but also to form new groups whose operations might usefully contribute their service in wartime.

At the Academy the Michaelmas Term achieved results which were beyond anything which could have been hoped for, and it was found possible to continue nearly all the customary performances, including the "Fortnightlies," in spite of the radically altered times rendered necessary by the black-out. Concerts included that of the Senior Orchestra (Dec. 1st), under Sir Henry Wood and the Conductors' Course concert (Dec. 8th) under Mr. Ernest Read, which included a *Suite for Small Orchestra* by Manuel Frenkel (student) and at which seven students took charge. The Drama Class produced *The Young Person in Pink* (Gertrude Jennings) and scenes from *Children in Uniform* (Christa Winsloe) under Miss Ena Grossmith. The Review Week Lectures, November 27th—December 1st, (announced in our last issue) provided a most interesting series which included among its attractions the very welcome reappearance of Lionel Tertis, and the New Music Society gave a programme of works by Sir Arnold Bax on November 16th.

With the lengthening of days during the Lent Term some further expansion of work became possible. "Informal" concerts were re-introduced and the number of hours for orchestral practice was increased. The special series of five Chamber Concerts of Mozart under Mr. Herbert Withers was a notable event and the Opera Class under Mr. Aylmer Buesst began preparation of Flotow's *Martha* for production (it is hoped) in the summer.

For Review Week this term, April 1st—5th, the following Lectures etc. have been arranged: *Keyboard Idiosyncrasies*, by John Pauer and *The Speaking of Verse and Prose*, by Rose Bruford, on April 1st; *Orchestral Concert*, conducted by Sir H. Wood, on April 2nd; *Highways and Byways in the String Players' World*, by Sydney Robjohns and *Recital* by Myra Hess, on April 3rd; *The Problem of Style in Composition*, by Alan Bush, and *Expression in Music* by Frederic Austin, on April 5th. Review Week on this occasion is an "open" week and no tickets are required, but it is hoped that all students will arrange to attend as many of the Lectures etc. as possible.

Thus the feeling of optimism which prevailed when the Academy closed for the Christmas vacation has been more than justified in events. The num-

ber of students has shown further increase and despite widespread sickness the work has gone forward with an enthusiasm which is the inspiration toward further effort.

In the preparation of this number of the *R.A.M. Magazine* it has been found possible to include two articles held over in November last, but considerations of economy in printing and paper have led to the omission of some matter usually recorded and to the curtailment of other items.

Chamber Concert—November 23, 1939

- QUARTET in D (MS) Josephine Rhodes
(Student)
Marjorie Lavers, Bohdan Hubicki, David Bellman, Margaret Piggott
- TWO CANONS for Violin, Viola and Pianoforte (MSS) ... Barbara Rawling
Leslie Hatfield, Rosemary Green, Barbara Rawling
- SONATA in F minor, Op. 57—Pianoforte Beethoven
Denis Matthews
- FANTASY SONATA for Viola and Harp Arnold Bax
Kenneth Essex, Gwendolen Mason
- “ Si vous n’avez rien à me dire ” }
Dans les coins bleus } Saint-Saëns
Aimons-nous }
- Joan Taylor
Accompanist: Joan Cook
- QUINTET for Pianoforte and Strings (in one movement) ... Eugene Goossens
Olwen Liddell, Doreen Cordell, Davina Ray, Kenneth Essex, Terence Weil

Orchestral Concert—December 1, 1939

- OVERTURE “ Coriolan ” Op. 62 Beethoven
- CONCERTO for Violin and Orchestra in A (K.219) Mozart
(2nd and 3rd movements)
Mary Tierney
- ARIA “ Revenge, Timotheus cries ” (Alexander’s Feast,) Handel
Clement Hardman
- CONCERTO for Pianoforte and Orchestra, No. 1 in D minor, Op. 15 ... Brahms
(1st movement)
Frank Thomas
- “ Prélude à l’après-midi d’un Faune ” Debussy
- CONCERTO for Violoncello and Orchestra, Op. 33 Saint Saëns
Vera Lavers
- ARIA “ L’Amoro ” (Il Re pastore) Mozart
Della Facer
Violin *Obbligato*—Marjorie Lavers
- OVERTURE “ The Wasps ” R. Vaughan Williams

Conductor: Sir Henry J. Wood, D.MUS., F.R.A.M.

Chamber Concert—February 12

- A LITTLE QUARTET, “ In modo Scotico ” J. B. McEwen
Bohdan Hubicki, Jorgen Laulund, Kenneth Essex, Terence Weil
- SONGS from “ Winterreise ” Schubert
Joyce Hutchinson
Accompanist: Dennis Murdoch
- SONATA in E, Op. 109—Pianoforte Beethoven
Lionel Bowman
- SONATA for Violin and Pianoforte Arnold Van Wyk
Nelly Ansermier, Manuel Frenkel
- VOCAL QUARTETS from “ A Cycle of Songs from The Princess ”
(Tennyson), Op. 68 Stanford
Gladys White, Constance Shacklock, Ernest Dennis, John Hargreaves
Accompanist: Olwen Liddell
- TRIO in A minor Ravel
Mary Tierney, Beatrice Boulter, Jean Gilbert

The Chamber Music of Mozart

(Second Series)

In pursuance of the policy inaugurated in 1927 which has already given us the complete string quartets of Haydn and Beethoven, the complete Chamber Music Works of Brahms, Schubert and Dvorak and a first instalment of Mozart which included the five celebrated string Quintets, a further Mozart series was begun on January 22nd, and continued on February 5th and 19th, March 4th and 18th. As on former occasions each concert was preceded by a short address by Mr. Herbert Withers, under whose direction the works had been studied. The following Quartets were played: K. 387 in G, K. 421 in D minor, (Jan. 22); K. 428 in E flat, K. 458 in B flat (Feb. 5th); K. 464 in A, K. 465 in C (Feb. 19th); K. 499 in D, K. 589 in B flat (March 4th); K. 575 in D, K. 590 in F (March 18th). Students of the Ensemble Class taking part were:

Violins—Nelly Ansermier, Audrey Catterall, Doreen Cordell, Leslie Hatfield, Bohdan Hubicki, Granville Jones, Jörgen Laulund, Marjorie Lavers, Jeanette Pearson, Rosemary Rapaport, Davina Ray, Clelio Ritagliata. *Violas*—David Bellman, Kenneth Essex, Rosemary Green, Jack Kimber, Simmon Latutin, Judy Pullen Baker. *Violoncellos*—Beatrice Boulter, Kathleen Else, Peter Halling, Kenneth Law, Margaret Piggott, Terence Weil.

Notes on an Old Song

by Frederick Keel

Some years ago I spent a portion of a holiday in the neighbourhood of Haslemere, Surrey, collecting Folk-songs, and amongst those that I got from an old farm-labourer, (whose age was eighty-six) was the following, which he called "The Ten Commandments."

I'll sing the One oh !
Pray what's the One oh ?
When a man is dead and gone
And evermore shall be so.

I'll sing the Two oh !
Pray what's the Two oh ?
Two, Two the lily-white boys
Clothed all in green oh !

I'll sing, etc.

Three, Three the riders.
Four are the gospel preachers.
Five are the thimbles in her bosom.
And Six are the proud blood walkers.
Seven are the seven stars in the sky,
Eight are the gable rangers.
Nine are the nine bright shiners.
Ten are the ten commandments.
Eleven are the eleven employments.
Twelve are the twelve Apostles.

Now this is a song which has great historical interest ; but before going into its past history, it may be noted that although it is called *The Ten Commandments*, it has twelve items : in many versions it is called *The Twelve Apostles*. It will also be noticed that some of the lines—(5, 6 and 8 for instance) read rather like nonsense. In this connection, it is a well-known fact that words of traditional songs get altered as they are handed on by word of mouth from one person to another ; and if a man cannot grasp the words, or forgets them, he goes as near to the sound of them as possible, whether it makes sense or not. Many instances of this have come to my

notice ; here are a few of them : (a) "A little dimmy darey ran through the wood," was really : "A little timid hare he ran through the wood." (b) Baring-Gould relates a case where the singer sang : "the third she was the Virgin, and she was lorioware." He could make nothing of it until he came across the song on a broadsheet, when he found that the original was : "The third she was the Virgin, and she did the laurel wear." (c) In merry Lincoln (the accent on the last syllable) became "American corn." The words occur in the song "Little Sir Hugh." (d) Cecil Sharpe gives an example in "The Seven Virgins," in which the two lines : "Go down, go down to yonder town and seek sweet Galilee," becomes : "Go down, go down to yonder town and sit in the gallery." (e) "Flower my boys became Flamboys." (f) "Nowell, Nowell" became "O well, O well."

It will now be seen how corruptions of the words occur, and in the song under consideration there are many. The earliest allusion to the song that I have seen is in Villemarqué's *Barzas Breiz* (a collection of Breton traditional songs and customs). This seems to prove that it is at least as old as the Druids. The Druids, as is well known, did not practise writing, but taught by word of mouth, and by question and answer. There are other versions which employ question and answer, and these are presumed to be the oldest forms of the song. The Druidical version begins as follows :—

Le Druide : Tout beau, bel enfant du Druide, réponds-moi, tout beau, veux-tu que je chante ?

L'enfant : Chant-moi le serie du nombre un, jusqu'à ce que je l'apprenne aujourd'hui.

Le Druide : Pas de serie pour le nombre un : la Necessité unique, le Trépas, Père de la Douleur ; rien avant, rien de plus.

There is the same form of questioning for number two, the answer being "Two oxen yoked to a wagon." I have not space for the other answers but they are all connected with Druid worship and culture. The numbers go up to twelve. The song was in time taken over by the Roman Church, and again it was used as a means of teaching by question and answer. The Latin version has been traced to the 16th Century. The words were set to music (according to Erk und Boehme's *Deutscher Liederhort*) by Theodor Clinius (d. 1602). Villemarqué (mentioned above) gives a Latin version, which he considers is the direct descendant of the Druidical version, which has only slight points of difference, and which was taken down from an old Dominican

Friar by one F.C.H. who contributes it to "Notes and Queries" (4th series) :

Dic mihi, quid sit unus ?
Unus est verus Deus, qui regnat in coelis.
Duae Tabulae Moysis. (Duo sunt Testamenta.)
Tres Patriarchae.
Quattuor Evangelistae.
Quinque prudentes Virgines. (Quinque libri Moysis.)
Sex Hydriae positae in Cana Galilae.
Septem Sacramenta.
Octo Beatitudines.
Novem Angelorum chori.
Decem Praeceptae Decalogi. (Decem Mandata Dei.)
Undecim milia Virginum. (Undecim stellae a Josepho visae.)
Duodecim Apostoli ; decimus tertius Judas.

(the variations in brackets refer to another latin version of the 16th century). Other versions (in English) have also been contributed to "Notes and Queries."

In M. Luzel's *Chansons populaires de Basse-Bretagne* the song can be seen as it is sung in Brittany. It is called *Les Vêpres de Cornouailles*

Dis moi ce que c'est qu'un ?
Un Dieu, sans plus, qui est au ciel.
Deux Testaments.
Les trois Personnes de la Trinité.
Les quatre Evangelistes.
Les cinq pains du desert.
Les six pots de vin à Cana en Galilee.
Les sept Sacraments.
Les huit Joies.
Les neuf Archanges.
Les dix Commandements.
Les douze Apôtres.

Luzel further tells us that in the village of Ille-et-Vilaine, devout old ladies teach the children knitting ; and, forming them in a ring, they incite them to a quick response by calling out : " Un " : to which the children answer : " Le Père " ; deux : Le Fils ; trois : Le Sainte Esprit ; quatre : Evangelistes ; cinq : plaies de notre Seigneur ; huit : Beatitudes ; neuf :

Choeur des Anges ; dix : Commandements de Dieu ; onze : milles Vierges ; douze : Apôtres.

They continue the numbers to twenty. It will be noted that many of the answers are quite different to the version above. In our search for versions in the European countries, let us turn to Germany. Here we find in Erk und Boehme's *Deutscher Liederhort* the following version :

Guter Freund, ich frage dich.
Guter Freund, was fragst du mich ?
Sag mir, was ist eines ?
Eins und Eins ist Gott des Herr.
Der la lebt.
Und der da schwebt
In Himmel und auf Erden.
Zwei Tafel Moysis.
Drei Patriarchen.
Vier Evangelisten.
Fünf Wunden Christi.
Sechs Krüg mit rothen Wein
Hat der herr geschenket ein
Zu Cana in Galiläa.
Sieben Sacramente.
Acht Seligkeiten.
Neun Chöre der Engel.
Zehn gebote Gottes.
Elftausend Jungfrauen.
Zwölf sind Apostel.

There is a Flemish version given by Coussemaker which agrees with this exactly.

The song is said to have been in use in the Hebrew Church since the 15th century. It occurs in the service for the second night of the Passover, and was recited after the return of the family from the synagogue ; when they have eaten, and emptied the fourth glass, the Master of the house recites as follows :

One I know,
One is our God,
Who lives and moves
In Heaven and earth.

Two, and that is more,
 That I also know:
 Two tablets of Moses.
 Three are the Fathers. (Patriarchs.)
 Four are the Mothers. (Of Israel).
 Five are the Books. (Pentateuch.)
 Six are the books of the Mishnah.
 Seven are the days of the week.
 Eight are the days before circumcision.
 Nine are the months preceding birth.
 Ten are the Ten Commandments.
 Eleven are the eleven stars.
 Twelve are the Tribes.
 Thirteen are the divine Attributes.

This is interesting as being one of the oldest of the versions. I cannot help thinking that the song which was first used in religious teaching, gradually lost its serious character, and took on a more mundane complexion. Some of the numbers have remained the same—ten for instance is practically always The Ten Commandments—but there are so many variants, even in the English versions alone, that it is difficult to say how they got there, or even what some of them mean. Besides the versions I have given, it is found in Italian, Spanish, Dutch, Danish, Greek—in fact, in most European countries, and in Canada. There is also an interesting Scottish version. It is known at Eton under the title of *Green grow the rushes O!* and it is also traditional at Winchester. The first verse begins :

I'll sing you One oh !
 Green grow the rushes oh !
 One and one is all alone
 And evermore shall be so.

It would be interesting to give a list of the variants of the numbers, and to make a guess of some of their meanings, but space does not allow me to go further into the matter. I will conclude by giving one more version which comes from Dorset, and can be found in "County Songs" ed. by Lucy Broadwood and J. A. Fuller-Maitland.

Come I will sing to you,
 What will you sing to me ?
 I will sing you one oh !
 What may your one oh be ?
 One and one is all alone and evermore shall be so.

Two of them are lily-white babes
 Clothed all in green oh !
 Three of them are thrivers.
 Four are the Gospel Preachers.
 Five are the flamboys all in a row,
 Six are the six bold waiters.
 Seven are the seven stars in the sky,
 Eight are the Gabriel Angels.
 Nine and nine of the brightest shine,
 Ten are the Ten Commandments.
 Eleven and eleven went to Heaven,
 Twelve are the twelve Apostles.

If the reader will now turn to my original version, and compare it with this one, he will see how the words have been changed in transmission ; the general sound is often about the same, but the words are quite different. Finally, it is interesting to remember that Sullivan introduced a form of the song into his Opera, "The Yeomen of the Guard."

With His Majesty's Forces

The Editor will be glad to receive names of those connected with R.A.M. who are serving in H.M. Forces. Address : 91 Crane St., Salisbury, Wilts.

ROYAL NAVY—John Jezard.

ARMY—Roy D. Russell, M.C. (Capt. R.A.), A. Brian Nash (Lieut.), Bernard Brown, Jack Richards, Walter Scott, Aubrey Appleton, Emanuel Hurwitz, Dennis Southard.

R.A.F.—Leonard Brain, Dennis Brain, Sydney Ellison, Gareth Morris.

With Auxiliary Services

BRITISH RED CROSS—Ena Grossmith (Comdt.), Joyce Robinson (Asst. Comdt.), Marie Slocombe (Q-mr.), Doreen Gale, Jacqueline Phillips, Jean Bone, Joanna Dibdin, Doreen Sealey.

A.R.P.—Doreen Davenport, Dennis Murdoch, Arthur Perrow, Gwendolyn Russell.

Some of my Pupils

by Harry Farjeon

I.—Horace

One of my professorial experiences? Well, there was the influx of Horace. I may as well tell you about that.

Before Horace influxed, Room 62 was a peaceful, a reposeful, not to say to somnolent spot. Nice tea, with no obligation to go shares; pleasantly garrulous conversation, entirely under my own control—oh, everything the middle-aged heart could desire. Windows closed, of course, but it isn't always June, and even June isn't always. Yes, those were days. And then came Horace.

At the entrance exam, his ingenuous demeanour won him almost instant favour.

"I want to know," said the lad, "all about Consecutive Fifths."

"For what purpose?" inquired our wary Warden. (These are modern times.)

"For the purpose," replied Horace, with an earnestness compelling in its sincerity, "for the purpose of avoiding them."

I believe there is no other instance of an admission candidate being passed and also having his entrance fee returned to him.

Well do I remember receiving the letter asking me to take Horace into my class. Drafted, it was, by the Board of Directors and signed, it was, by our gracious President himself.

"Other pupils we impose; Horace, we confer." This is but one of the enticing phrases that drew my eager telegram:

"Accept. 1.20 Wednesdays." (My luncheons are the laughing-stock of the Professors' Room).

The appointed hour found me in Room 62 pleasantly palpitating. I am not generally nervous on meeting new pupils, but I was aching to be loved by this pure soul. Also I was hoping that he had not seen certain of my compositions.

He called me "Master" at once: a thing I had always longed for.

"Master!" Horace said "I am come to learn about Consecutive Fifths."

I told him. I carefully explained, and gave him examples, and the wince he winced was a wince indeed. He did not wince (I could see that) as do so many: because they know it is expected of them.

"This lad," I murmured to myself, "will go far."

At his second lesson he turned up with no work, but with a pile of dictionaries. With shining eyes he addressed me:

"Master! Should not the term be, rather than Consecutive, Adjacent Fifths?"

"Your idea," I began, "is —"

"These abominations," went on Horace, "border one another temporally in actual performance, but also they are, on paper, spatially related. Whether the word Consecutive accurately conveys . . ." and his voice trailed into meditative rumination which I somehow dared not disturb. At length, however, I ventured:

"In dealing with two root positions standing at the distance of a second —"

"I can find no flaw in Adjacent," continued the lad, motioning me with his left hand to be silent. "No fault or flaw at all. And yet . . . Who knows? . . . Yes. . . . No. . . . These vital matters have much of awe in them. There will be restless nights for me, Master."

There were certainly restless days for me. The wretched youth argued the pros and cons of his new-found word lesson after lesson—argued, not with me, you understand (he would not have been so impolite): no, he let me sit there and hear him argue with himself. And he always turned up. Once he even appeared under the stress of disease: woefully wan and inordinately pale.

"You were better in bed, Horace." (This in my kindest vein: Manner No. 32b—For Pupils One Slightly Fears.) "Retire thither, my dear boy. I will mark you Absent with Permission."

"In Holst's Hymn to Jesus," he moaned, "which I heard last night, they were so indubitably adjacent. And yet . . . Who can really say?"

It was in his fourth term that he almost ran along the corridor from the lift and presented himself, his face a-beam.

"Contiguous!" he nearly shouted. "Contiguous fifths! Does not that solve the difficulty?"

"It does!" I brightly responded, "and now, about the Leading Note. On two occasions it may —"

"Adjacent, after all, might merely indicate proximity. Whereas Contiguous must, oh, it *must* mean actually touching. But then, again, one wonders whether the fifths *do* actually touch. One wonders . . ."

In the Vacation I wrote—in every vacation I write—to his uncle to take him away. But that worthy, an eminent Dean, never notices me. It seems to run in the family. I imagine he is too closely engrossed by his projected work on "The Prohibited Degrees."

Well, that is all. Horace has been with us now for seven years. It would be nice—it would be very, very nice—if by next spring I could teach him enough to justify an examination, even though only in the Elements of Music.

Recent R.A.M. Distinctions

FELLOWS (F.R.A.M.)

Allan K. Blackall, D.MUS. (Principal of the Birmingham and Midland Institute).

Ifan Williams (Principal of Halifax Conservatoire of Music and Halifax Ladies' College).

ASSOCIATES (A.R.A.M.)

Mary Callender

Eileen Ralph

Valletta Iacopi

Douglas Thomson

Moura Lympny

May Walker

The Professorial Staff

The following appointments were recently confirmed as from the beginning of Michaelmas Term, 1939:

Mr. George Eskdale (Trumpet), Miss Helen Gaskell (Oboe), Mr. Gilbert Vintner (Bassoon).

Mr. Arthur Hinton, who was appointed a professor in 1924, retired for reasons of ill-health at the end of Michaelmas Term 1939.

Birth

JEANS—On December 31, 1939, at Cleveland Lodge, Dorking, to Sir James and Lady Jeans, a son.

In Memoriam

Robert Callander Wyse

February 5

The Academy has lost a valued friend and counsellor in business matters by the death of Mr. Wyse, which took place at Hampstead at the age of 72. He was appointed to the Committee of Management of the R.A.M. in 1922 and was also a member of the Finance Committee.

Born in Glasgow in 1868, he began his career in the Royal Bank of Scotland in Dundee and was transferred later to the London office of that bank. He joined the staff of the Guaranty Trust Company of New York and became London manager. In 1922 he was appointed manager of the Union Discount Company and six years later was elected to a seat on the Board of Directors.

Mr. Wyse was a genuine lover of music and the Academy was very dear to his heart. His colleagues on the Committee of Management had great respect, admiration and affection for him. By a remarkable coincidence, as appropriate as it was unpremeditated, at the exact hour at which a memorial service for Mr. Wyse was being held in the City, Sir John McEwen's String Quartet *In Modo Scotico*, dedicated to Mr. Wyse, was being played at the Students' Chamber Concert in the Academy.

Gertrude Dora Parker (*née* Cotter)

At Lytham, Lancashire.

Thomas Meux, Hon.R.A.M.

February 6

Mr. Meux, who died at his home in London at the age of 70, had been professor of singing at the R.A.M. for 33 years. He started his musical career as a chorister at the Madeleine in Paris under Fauré and Saint-Saëns and later appeared often at Covent Garden in baritone roles and afterwards as a tenor. He was there associated with the De Reszkes,

Ternina and others and toured with them, Van Rooy and Schumann-Heink in America, when, it is said, he was prepared to fill the parts normally sung by either of the De Reszkes or Van Rooy though he actually sang the part of *Siegfried*. Mr. Roy Henderson, one of his pupils, has furnished this personal tribute :

Although Thomas Meux made his name in the musical world as an operatic singer, it is probably through his work as a professor of singing at the Royal Academy of Music that his influence is most widely felt.

As a teacher, he was the absolute master, intolerant of slack work, stupidity, and above all—swelled head. He gave his pupils a sound drilling in voice production, and his own superb singing in the class room was an invaluable help in demonstrating how a song should be interpreted. He taught chiefly by example.

His lessons were so interesting, that in my day some of us used to sit for four hours listening to him teach.

A strong personality, he was a most lovable man, with a passion for flowers and the countryside, and a human interest which earned from all his pupils the affectionate name of "Uncle Tom."

Sylvia Vera Catherine Lavers

December 19, 1939

Of all the tragedies of this war-time the frequent fatal accidents which occur through lack of light are perhaps the most to be deplored. Vera Lavers, who met her untimely death by stepping between two railway coaches at Kilburn and Brondesbury station during black-out, was the youngest of three talented sisters studying at the R.A.M. She entered the Academy in 1935 with an L.C.C. Scholarship and becoming a pupil of Mr. Herbert Walenn had gained her Certificate of Merit and the Lesley Alexander Gift. Scarcely more than a fortnight previous to her lamented death she had appeared as soloist in Saint-Saëns' Cello Concerto at the Orchestral Concert in Duke's Hall.

Mr. Walenn has written :

Vera endeared herself to us all with her sweet and naive character. Always alert and in haste, for she lived in a rush, she brought to her lessons an atmosphere of enthusiasm and energy, and it was these qualities which helped to develop her fine musical talent to that high standard which entitled her to be placed in the Academy as one of the most promising cello students.

When one looks back on this bright young personality so suddenly cut off from what promised to be a brilliant career, the deepest sympathy is felt for her family. This is one's first thought but there remains the remembrance of a charming young friend who enjoyed the affection of a large circle of her fellow-students as well as that of her Professors.

Recent Awards

The Ross Scholarship (Male Voices) has been awarded to Roderick Jones (a native of Ferndale), W. Alfred Hepworth being highly commended. The adjudicator was Mr. Norman Walker.

The Walter Stokes Scholarship has been awarded to Henry Albert Scott (Clarinet). The adjudicators were Dr. Stanley Marchant and Mr. Benjamin Dale.

The Sterndale Bennett Prize (Female Pianists) has been awarded to Ivey Dickson (a native of Felton), Isabel Leslie Gibbs being commended. The adjudicator was Mr. Kendall Taylor.

The Sainton-Dolby Prize (Sopranos) has been awarded to Estelle Applin (a native of London), Joyce Hutchinson being very highly commended. The adjudicator was Miss Flora Collins.

The Hubert Kiver Prize (Baritones) has been awarded to Roderick Jones (a native of Ferndale), Clement Hardman being highly commended. The adjudicator was Mr. Henry Cummings.

The Janet Duff Greet Prize (Female Pianists) has been awarded to Jeannette Pearson (a native of Sutton, Surrey), Barbara Rawlings being highly commended. The adjudicators were Mr. Leslie Regan, Mr. Percy Waller and Mr. Benjamin Dale (Chairman).

The Edward W. Nicholls Prize (Female Pianists) has been awarded to Ivey Dickson (a native of Felton). The adjudicator was Miss Virginia McLean.

The Hine Gift (Composition) has been awarded to Ray Holte Smith (a native of Durban, S. Africa). The adjudicators were Dr. Stanley Marchant and Mr. Benjamin Dale.

The R.A.M. Club Prize (Voice and Piano) has been awarded to Joyce Hutchinson (Soprano) and Dennis Murdoch (Piano), Trevor Anthony and Basil Bensted being commended. The adjudicators were Madame Elena Gerhardt and Mr. Harold Craxton.

The Rutson Memorial Prize (Baritones and Basses) has been awarded to Trevor Anthony (a native of Tycrals), Clement Hardman being highly commended. The adjudicator was Mr. Roy G. Henderson.

The James Lockyer Prize (Viola) has been awarded to Jack Kimber (a native of Dundee), Judy Pullen-Baker being commended. The adjudicator was Mr. John Yewe Dyer.

The Westmorland Scholarship (Female Vocalists) has been awarded to Freda Hart (Soprano : a native of Dartford), Marie Weidner being highly commended. The adjudicators were Miss Ethel Bilsland and Mr. Norman Allin.

The Cranz Prize (Composition) has been awarded to Geraldine Thomson (a native of London). The adjudicator was Mr. Ernest Irving.

Miscellanea

MUSICIANS' HUMOUR. Whether musicians as a class can be considered humorous or not might form an interesting subject for discussion in our pages when paper rationing is over. We all know *raconteurs* and most of us can remember a few amusing musical anecdotes on occasion. One administrative officer of the R.A.M. who retired in recent years could *always* (and still can) be relied upon to produce choice examples at any moment. Original humour is more rare. The late Sir Alexander Mackenzie, during orchestral rehearsals at the Academy, often displayed that pawky and sometimes caustic wit which is indigenous north of the Tweed. —A harpist who was playing very unrhythmically was asked: "Miss A, do you know why there are harps in heaven?"—"No, Sir Alexander"—"Because there's no TIME there."—To a cheeky violin student who was caught rudely making a "long nose" at him—"Now then, I don't want any of those "consecutive fifths."—On another occasion a soloist was neglecting to follow his beat or keep with the orchestra. "My dear Miss X.," said he, "you *must* remember we have an orchestra here, not not an *elastic band*!"

"In Status Quo"

(A Wartime Lyric)

I'll take a taxi
And you'll take a torchie,
And I'll be insolvent afore ye;
For I and my fine gold
Will never meet again
In the bonnie, bonnie Banks of auld Lombard!

L.H.G.

R.A.M. Club

Founded in 1889

For the promotion of friendly intercourse amongst
past Students of the Royal Academy of Music

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Mr. Harold Craxton

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The R.A.M. Club and Musical Societies

IV. The Society of Women Musicians *

by Marion M. Scott

(Editor of The R.C.M. Magazine)

It was in the spring of 1911 that the idea of the Society of Women Musicians came to Gertrude Eaton and myself—two ex-students of the Royal College of Music. She was an ardent militant suffragette and had a most commanding presence. I was small and so absorbed in music that I could not be fashed with politics. But we were unanimous in our conviction that women musicians got rather a poor deal in the world, since they were absolutely debarred from many important spheres of work and if they happened to compose they had to combat a withering contempt. Sir Charles Stanford was only voicing a general opinion when he said that no woman ever had been, or could be, a great composer. None of the big orchestras would employ women, except as harpists when men were not available. The Royal Philharmonic Society did not admit women as Members; no woman was considered worthy to serve upon the Governing Bodies of the great Music Schools; and Oxford and Cambridge would not grant them degrees.

"O woman, help Thyself"—to paraphrase Beethoven! G.E. and I resolved to found a Society which should give women musicians a centre where they could carry on a musical life of their own, where they could practice and discuss their art, where they could obtain advice on their professional problems, and where they could enjoy the advantages of co-operation.

Katharine Eggar, of the Royal Academy of Music, was one of the first people to whom we imparted our plan. With her far vision she saw instantly the possibilities and became a moving spirit in the scheme. So when the Society of Women Musicians was launched on July 15, 1911, it was, as it were, a joint enterprise of the Royal Schools of Music. It has owed much to the R.A.M. in succeeding years. Several of our Presidents—Katharine Eggar, Agnes Larkcom, Elsie Horne, Alma Goatley, and Myra Hess have been R.A.M.-ers, while among notable council Members were Lady McEwen, Dorothea Webb, and Mrs. Corder (Eleanor Rudall).

Our first President however was Liza Lehmann, whose gracious, enchanting personality won us goodwill at the outset. "It is a long way up the stairs to small Queen's Hall, but beauty awaits us at the top" Mr. Septimus Webbe remarked about our first public concert. Needless to say Liza Lehmann had been at the door.

That was a historic evening. Two movements of Dame Ethel Smyth's string quartet were played for the first time in public, and the concert brought the S.W.M. a life-long friend and benefactor in Mr. W. W. Cobbett.

He approved of our efforts for chamber music and in later years he "did us proud" by saying that he knew no Society which did so much good work and said so little about it.

By the constitution men were eligible as Associates. Mr. Cobbett became one, but Mr. T. F. Dunhill was actually our earliest encourager after my father, who was our Hon. Solicitor from the beginning. Indeed it has been remarkable that, apart from a little initial amusement, the S.W.M. has had consistent, kindly helpfulness from men musicians. One of its earliest manifestations was a Lecture by Dr. Vaughan Williams in July 1912 on "What should be the aims of our younger composers" and one of its most recent the lecture by Mr. Theodore Holland on "The New Music and the new ear."

Thanks to the enthusiasm of its members the S.W.M. weathered the War of 1914-18 and afterwards it forged ahead. In 1918-19 Mr. Cobbett founded and placed under our administration that important collection "The Cobbett Free Library of British Chamber Music." Later on he gave it to the Society entirely. It is open to the public on conditions which can be obtained from the S.W.M. Secretary. We have also a good working general library for members only.

In 1919 we made a fund in memory of Liza Lehmann to assist young singers and composers.

In 1920 we moved into rooms at 74, Grosvenor Street, a beautiful old Georgian house. About this time too the Chamber Music Section expanded greatly under the propulsion of the 'cellist Stella Fife. (She had been a woman police inspector in the last War: I hear she is a fireman in this one.)

About nine years later the Society of Women Musicians reached a landmark in its career, for it became incorporated, thanks to the generosity of Mrs. Rosa Newmarch. Another of our great benefactors was Lady Cooper. I would gladly dwell upon the long procession of fine women artists who, as members of the Society or guests, have given it a unique series of recitals, concerts, and lectures, but as space only allows me to mention one, it shall be the recital which Myra Hess and Jelly d'Aranyi gave us not long ago.

Gradually the S.W.M. has come to be the representative body where questions of women in music are concerned. It has also become a focus for the young, go-ahead women musicians of to-day. Though many of the old difficulties have disappeared—perhaps for reasons not wholly unconnected with the S.W.M.—the world now is a hard place for all musicians. If the Society can help in any way to smooth their path it will be fulfilling its duty.

* This short account was written last autumn. Sadly I now add a postscript. Miss Gertrude Eaton, to whom I planned to show it, passed onward on March 8th. I inscribe it to her memory.

M.M.S.

The R.A.M. Club

The Club is continuing its activities under its President, Mr. Harold Craxton. Members and their friends were able to enjoy unusually fine performances on the afternoon of November 25, on which occasion the Menges String Quartet were joined by Miss Pauline Juler in the Brahms Clarinet Quintet and by Miss Myra Hess in the Schumann Pianoforte Quintet. These distinguished guests received the warmest and most appreciative of welcomes.

At the meeting in the afternoon of February 24 the Club had the privilege of listening to a programme of singular interest by those distinguished artists Miss Astra Desmond and Mr. Clifford Curzon. Mr. Curzon was heard in Beethoven's *Fifteen Variations and Fugue, Op. 35* and in pieces by Ravel, Schubert and Liszt, and Miss Desmond (accompanied by Mr. Craxton) sang two groups of modern songs, one from Sibelius, Moret and Fauré, and the other including examples by Bax and Moeran. The whole programme revealed consummate artistry.

The President, in proposing a vote of thanks to the performers, said that a belief was held that the spirits of composers sometimes haunted concert rooms. If the same were true of teachers, then the spirit of the late C. F. Reddie must indeed have been gratified to hear Mr. Curzon on that day.

Students' Branch

A Students' Party was held on November 27, 1939 at 2 p.m. 214 tickets were sold, and so many people wished to see the cabaret show that some had to sit upon the window ledges of the Theatre. There was dancing after the interval for refreshments. Ten R.C.M. students were guests of Academy students. It was our good fortune to have the show produced by Mr. Harold Craxton and the roars of laughter that accompanied the performance would have done credit to a "sold out" house at the Hippodrome, Leicester Square. The Principal, in his address to students during Review Week, said it was the most successful Students' Party we have had. On February 15, 1940, our darts team played against the Guildhall School of Music, where they were entertained by the home team. The result was a win for the Academy by 11 matches to 5.

Mr. Craxton will lecture to the Students' Branch on March 13 on *Would you believe it?* and a Tea Dance will take place on April 5.

M.F.

Notes about Members and Others

(It would facilitate the compilation of this column were Members to send a note to the Editor of past performances or engagements. Address: 91, Crane Street, Salisbury, Wilts).

NEWS FROM OVERSEAS is more than ever welcome in these days and several cheery letters from ex-students have been received by the *R.A.M. Magazine* during the past few months. We hope that thoughts of home may induce many more old friends to write; the benefit is mutual.

MISS OLIVE GROVES wrote to Mr. Brian Nash from New York at Christmas-time in glowing terms about her then recent tour in the States, which she found most interesting. She had also broadcast and was then negotiating for another tour in 1940 "provided the return voyage is accomplished safely!"

MISS LOIS WALLS wrote in November from Auckland, N.Z. enclosing programmes of some of her concerts there, in one of which she was assisted by Miss Amy Stevenson, and expressing her hopes that the R.A.M. is able to continue its good work.

MR. J. STANSFIELD, who was a student at the R.A.M. from 1876-1879, writes from Ladybrand, Orange Free State, where he still, at 80 years of age, has some pupils. It is hoped to print his letter, with its memories of the Academy as it was over 60 years ago, in a later issue of the Magazine.

MR. DAVID SANDEMAN is now playing in the Cape Town Municipal Orchestra.

MR. DENNIS DANCE gave two piano recitals at University College School, on November 29th and December 13th and was assisted by Miss Eleanor Warren, 'Cellist, in two further recitals on January 17th and 31st.

MESSRS. NORMAN STONE and Julian Ware took part in the I.S.M. *Music in Wartime* Concert at Mercury Theatre on November 26th. Miss Marjorie Hayward played in the same series on December 3rd.

MR. ARTHUR FEAR and Miss Olive Zorian performed at the second of Miss Sarah Fischer's *Twelve o'clock* concerts at Wigmore Hall on February 2nd. Mr. Frederick Grinke played on February 16th.

THE ROYAL PHILHARMONIC SOCIETY's concert in aid of the Benevolent Fund of the I.S.M. on February 8th was assisted by Messrs. Lionel Tertis, Eric Green, Norman Allin and Arthur Fear and by Miss Margaret Balfour. Sir Henry Wood conducted.

MISS MARGARET CHAMBERLAIN, and Messrs. Watson Forbes and Vivian Joseph assisted at a concert in aid of Comforts for the Troops at Wigmore Hall on February 22nd.

MISS MARY GEORGE and Miss Joy Loveridge gave a Sonata Recital at Wigmore Hall on March 8th.

MISS OLIVE ZORIAN, Miss Moura Lympny and Miss Joan Coxon took part in concerts given by the Rudolph Dolmetsch Orchestra at Aeolian Hall on February 24th and March 30th.

MR. HERBERT MURRILL'S *Three Hornpipes* were played by the London Philharmonic Orchestra under Sir Adrian Boult at Queen's Hall on March 3rd.

DR. FREDERICK DURRANT'S pianoforte quintet, which was the first composition to gain the Alfred J. Clements prize, was given its first performance at the South Place Sunday concert on February 18th.

MR. ERNEST READ'S London Junior Orchestra gave an Invitation Concert in Duke's Hall on January 27th. Mr. Myers Foggin was soloist and Mr. Read conducted.

MISS MYRA HESS'S series of concerts at the National Gallery reached its hundredth programme on February 28th. With the assistance of many eminent musicians the concerts have not only achieved notable artistic results but have also benefitted the Musician's Benevolent Fund very substantially. Even up to the end of 1939 the sum of £500 had been raised for that object.

MADAME ELSIE HORNE recently gave a piano recital at Reading University and lecture-recitals at High Wycombe and Birmingham.

MR. LESLIE REGAN has been elected Chairman of the Music Teachers' Association. Madame Elsie Horne Vice-Chairman, and Mr. Spencer Dyke a member of the Committee.

MR. ALBAN JEYNES gave a reading from Browning on February 23 and one from Wordsworth on April 5 to the Poetry Society at 33 Portman Square.

MR. JOHN BOOTH'S *Florian Lady Singers* gave an evening of music at Carshalton on February 24 and other concerts for wartime charities are being arranged.

A FREDERICK KEEL programme of songs and duets was broadcast by Mr. Robert Easton and Miss Freda Townson on March 2.

MISS IRIS GREEP'S Ballet, *Cherry Stones* was given its first performance by the Lydia Kyasht Russian Ballet at Wimbledon Theatre on March 21.

MUSICAL TERMS from *The Elements of Music Displayed* by William Tans'ur, Senr., 1772.

Crotalum—A very ancient musical Instrument of the Pulsatile kind, invented by Archytas, that his Children might not break other Things in the House to make a Noise with.

Temporegiato—Give the Singer Time to express Passions.

Tronco per Grazio—Cut your Notes so short as to have a small Space of Silence between each Note, &c.

Whizzing—To sound like hot Lead poured into Water, &c.

Zimri—A vain glorious, conceited Musician; who murdered his Master *Ela*, because he could not out-do him in the Art of Musick.

Zoppo or Claudus—Jumping Counter-Tenors &c.

New Publications

Music as a Career (O.U.P.)

W. R. Anderson

With a Foreword by Stewart Macpherson

Five Impromptus for Piano (O.U.P.)

Harold Craxton

Designed as Studies for Hand (or Wrist) Touch

"Song of Lamentation" (Curwen)

arr: Theodore Holland

arranged for Low Voice and Piano from "Six Songs of Nyasaland" (Ella F. Kidney Collection).

Also for Voice and Orchestra. Parts on hire from Publishers.

Annual Subscriptions

Members are reminded that their subscriptions (10s. 6d. for Town members and 5s. for Country and Student members) were formerly due on January 1. But as the Club Year now runs concurrently with the Academic Year subscriptions will in future be due annually on 1st October. It has therefore been decided that subscriptions paid or payable on 1st January, 1939, need not be renewed until 1st October, 1940. As this concession is some strain on the finances of the Club, the Hon. Treasurer would be glad to receive all outstanding subscriptions as soon as possible.

Notices

1.—*The R.A.M. Magazine* is published three times a year and is sent gratis to all members on the roll of R.A.M. Club.

2.—Members are asked kindly to forward to the Editor any brief notices relative to themselves for record in the Magazine.

3.—New Publications by members are chronicled but not reviewed.

4.—All items for insertion should be sent to the Editor of *The R.A.M. Magazine*, Royal Academy of Music, York Gate, N.W.1. or to 91, Crane Street, Salisbury, Wilts.

The Committee beg to intimate that Ex-Student Members who desire to receive invitations to the Students' Meetings should notify Mr. H. L. Southgate at the *Royal Academy of Music*.

N.B.—Tickets for Meetings at the Academy must be obtained beforehand, as money for guests' tickets may not be paid at the door. Disregard of this rule may lead to refusal of admittance.

My dear Mr. [illegible]
I have just received your letter of the 12th inst.
and am glad to hear from you. I am well and hope
this finds you the same. I am very busy at present
but will try to write you more fully soon.
Yours truly,
[illegible]

[Faint, mostly illegible text continues in several paragraphs, likely bleed-through from the reverse side of the page.]

